

American Furrier and Sol Vogel

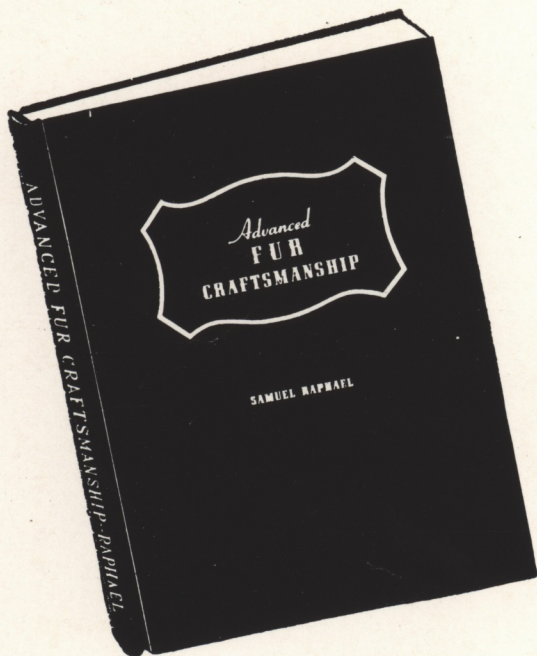
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A SALUTE TO CANADA . . .

This month, the American Furrier and Sol Vogel salutes our good neighbor to the north, Canada.

Many years ago, a rather unkind critic reviewing a new play wrote "Last night Tallulah Bankhead as **Cleopatra** sailed down the Nile — and sank." But when the first Old World explorers sailed up and down Canada's rivers, they definitely did not sink. They looked around at the heavily furred animals gamboling along the shore, and one of the big industries of the **new** world was born.

It would be a little exaggerated to say that the United States fur industry owes all to Canada, but it would not be exaggeration at all to say that there are few countries who could afford to relax without endangering their hold on the industry that owes so much to Canada.

Some of the finest pelts, some of the most advanced designs, and certainly a great many innovations in the pure mechanics of fur treatment have come from our neighbor to the north.

From the time that the first French trappers began their trading with the Indians, Canada's long-haired pelts have been acknowledged. Very quickly, their processing methods caught up with the excellent raw product, and soon the third angle to the triangle of production was completed: fresh designs to add style to the luxury of fur.

But Canada did not stop here. A shot in the arm was the effect on the industry when man started improving on nature and breeding methods began to encompass the field of color, or mutation. Now breeding aims no longer were merely for the production of fine pelts, but also for **interesting** pelts . . . for **different** pelts.

Needless to say, another field in which Canada excels cannot be elaborated on in a publication devoted to the fur field. But there is many a convention that has been grateful to that Canadian blend!

RHYN SERLIN



ON OUR COVER THIS MONTH:

LUSTROUS BROADTAIL. PHOTO
COURTESY BRITISH INFORMATION
SERVICES, NEW YORK.

ARTWORK IN OUR FASHION
SECTION DONE BY APFEL STUDIO,
NEW YORK, N. Y.

AMERICAN FURRIER and SOL VOGEL

OLDEST AND LARGEST FUR FASHION SERVICE IN AMERICA

Organ of the Master Furriers' Guild of America



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The Canadian Industry Speaks...

Editors note: This is the second of a series of articles to appear in the American Furrier and Sol Vogel, entitled "The Industry Speaks". From month to month, your editors will interview the most prominent figures in the fur industry to bring you their views on conditions in the trade and their suggestions for the betterment of business conditions. All the opinions expressed in these articles will be those of the speaker and will not, necessarily, reflect the views of this publication.

an interview with

E. SHIPLEY BIRRELL, Managing Director
Retail Furriers Guild of Canada

THE problem of consumer confidence, of regenerating confidence lost through the machinations of the few unscrupulous furriers in the industry, was discussed last month by Mr. Meyer Palanker, president of the Master Furriers' Guild of America.

"Canada, too, faced this problem," said Mr. E. Shipley Birrell, managing director of the Retail Furriers Guild of Canada, "and finally, eighteen years after the Guild's inception in 1929, Canada succeeded in doing something concrete about it.

"Over the years," Mr. Birrell explained, "the Guild has attempted to build a greater fur industry. In 1947, one of the projects that we were most anxious to achieve finally came out of the planning stage and into reality: the fur labeling regulations. These regulations have been of inestimable importance in helping the legitimate furrier. Why? Because they eliminated to a tremendous extent the misrepresentations that put a chip on the shoulder of the prospective customer before she even got close enough to see the fur."

The Guild, which is affiliated with the Master Furriers Guild of America and has as a group affiliate the Halifax Retail Furriers Association, is now working towards increasing their national membership either with individual retail firms or city and provincial groups.

On the black side of its ledger of accomplishments, the Guild has achieved a cooperative understanding on sales dates and term phraseology. "For years," elaborated Mr. Birrell, "we prepared and had in operation a document known as a fur advertising calendar. This was referred to, by retailers

large and small, for guidance in their advertising. Unfortunately, this cooperative understanding we found it difficult to hold inviolate and about a year ago the venture was dropped."

But this did not encompass the Guild's total effort in the field of publicity and promotion. "Our greatest publicity move could be attributed to our fall campaign of last September. This was conducted in cooperation with the Toronto Globe and Mail newspapers. The publicity was pin-pointed for one day, and proved most effective from the consumer interest view.

"The arrangement with the newspaper was that for four pages of advertising, we would receive two pages of editorials and illustrations. The paper was to get the individual advertisements from the retail trade, while the association arranged for the cooperative advertisements of the Guild."

The details for the group ads were explained by Mr. Birrell: "The Guild assessed its membership in accordance with the lineage required for favourable impression in the section, and on receiving the contribution the member's name was listed in the corporation advertisement. The individual accounts were between the paper and the merchants and was charged in accordance with their respective advertising contracts."

How successful this venture proved in arousing interest in both consumer and member groups is evidenced by the fact that the Guild is now considering the possibility of releasing this type of promotion four times every year.

"As a trade group venture," said Mr. Birrell, "it could not be considered expensive. And it definitely is an effective medium of bringing our product to the forefront—which, after all, is the primary purpose of any fur guild."



Ebony Mink Stole.
Photo courtesy Benedict Frenkel
Studios, New York, N. Y.



Seven-Eighths length Leopard.
Photo, courtesy Associated Fur
Manufacturers, Inc.

Made for all year use...

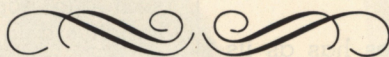
It is becoming more and more apparent that furs are fast becoming an all-year 'round item of wearing apparel. With winters becoming increasingly milder, perhaps it is true that the fur "greatcoat" of yesterday is not as popular as it once was. But, to take its place, are the hundreds of cleverly designed capes, jackets, stoles and short pieces.

♦ ♦ ♦

A glance through the fashion section this month will show a definite trend toward the straight, boxy jacket meant to be worn over suits. A special favorite is the slim, straight double-breasted jacket, sometimes belted in the back. Jackets, in general, run from 24 to 26 inches and are played up with soft, natural shoulders. Almost all have one thing in common: low-cut, cowl collars.

♦ ♦ ♦

The simple, open, uncluttered look around the neckline is also carried over into the cape and stole designs. The straight stole, with standaway collar is cleverly manipulated so that it stays securely on the shoulders. This is achieved by the intricate working of the skins, sometimes interlocked to form patterns, sometimes curved to make a scroll effect.



Pour un usage continu...

Il est de plus en plus évident que les fourrures deviennent rapidement un item appelé à être porté l'année durant. Avec nos hivers qui deviennent plus doux, il est peut-être vrai, que le grand manteau, encore à la page hier, n'est pas aussi populaire qu'il l'était jadis. Par contre, pour le remplacer se trouvent les centaines de petites choses, capes, jaquettes, étoles et autres accessoires.

♦ ♦ ♦

Un coup d'oeil rapide sur la section des modèles illustrés dans notre publication de ce mois montre une tendance définie vers la jaquette droite, carrée, conçue pour porter sur un costume. La favorite semble la jaquette droite, à devants croisés, parfois ceinturée au dos. Les jaquettes en général, mesurent de 24 à 26 pouces (0.61m. à 0.66m.) de longueur et présentent des épaules souples et naturelles. La plupart préconisent le même avantage en commun, l'encolure basse, façon capuce.

♦ ♦ ♦

L'apparence simple et sans lourdeur autour de l'encolure se rapporte aussi de la même façon pour des modèles destinés aux capes et aux étoles. L'étole droite, avec col évasé, est travaillée intelligemment de façon à ce qu'elle reste solidement en place sur les épaules. Ceci est rendu possible par la façon de procéder; parfois les peaux sont entrecroisées pour former patron, tantôt incurvées pour présenter un effet de rouleau.

One of the most interesting garments is the "now-a-cape-now-a-jacket" that is shown on the opening page of the fashion section of this issue. By means of the ingenious use of snaps under the arms, this piece can be transformed from a cape to a jacket or vice-versa.

♦ ♦ ♦

This is the type of fur that the woman of today is looking for instead of the traditional "coat". She wants something she can wear in all kinds of weather; under all conditions. For day or evening wear, a cape-jacket of this type will always be suitable. And, it can be made of the most expensive mink as well as the less expensive furs to meet any budget.

♦ ♦ ♦

Generally speaking, the trend this year is toward the smaller pieces. Cropped boleros of unusual combinations of furs are popular. Little shrugs to be worn as shoulder warmers are being shown more and more. In a word, furs have emerged from purely winter wear to fashion necessities for all year 'round.

J. J. H.

Un des modèles les plus intéressants est sans contredit celui qui présente "tantôt une jaquette, tantôt une cape" illustrée à la page d'ouverture de notre section des modes. Au moyen de boutons-pression sous le bras, cette partie peut être transformée d'une cape à une jaquette ou vice-versa.

♦ ♦ ♦

Voici, croyons-nous, ce que la femme d'aujourd'hui recherche au lieu du traditionnel manteau. Elle désire quelque chose qui peut facilement se porter en toute saison, sous toutes les conditions. Pour le jour ou le soir, une cape-jaquette de ce genre sera toujours appropriée. On peut la confectionner du plus dispendieux des vison ou de la fourrure la moins chère afin de rencontrer tous les budgets.

♦ ♦ ♦

En général, la demande cette année, se fera plus grande pour les petites fourrures. Des boléros écourtés, des combinaisons de fourrures inusitées feront particulièrement populaire. Des pièces accessoires emboitant bien les épaules, pour plus de chaleur, se voient de plus en plus. En un mot, les fourrures se font valoir et au lieu de demeurer une nécessité strictement réservée pour l'hiver, deviennent une nécessité pour l'année durant.

J. J. H.

DESCRIPTIONS (ENGLISH)

54-401—A cape and jacket all in one! This two-way shortie may be worn as a cape or by a simple snap under the sleeve be converted into a jacket. Perfect for mink and dyed squirrel.

54-402—Straight, smart, hip-length jacket for sheared furs or Alaska sealskin features a high neckline, novel overlaying collar, cuffed pockets and sleeves.

54-403—For Persian lamb, here is a slightly-flared, hip-length jacket. Curved, slit pockets and full sleeves with slightly-tight cuffs mark it as a '54 model.

54-404—Most unusual is this design for a cape of Persian lamb with simulated cuffs of mink or any other suitable fur.

54-405—A high, three-button closing; false front and deep, patch pockets attract attention to a hip-length jacket when executed in seal or sheared beaver.

54-406—Mink is perfect for this generously-cut, cape-stole with softly gathered front held in by bands at the waistline.

54-407—A cape-jacket that features rounded, stand-up collar, tight cuffs and looped front with slit pockets.

54-408—Again, mink is the perfect fur for this cape. The shawl collar and reversed front that forms into pockets make it a standout.

54-409—Perfect for evening is this short cape-stole that ends in sharp points. Note dip of neckline in the back.

54-410—This waist-length cape of mink has softly-rolled shawl collar and cuffed, elbow-length sleeves.

54-411—An Alaska sealskin with a plastron front of mink. The two furs here are combined to make a smart hip-length cape.

54-412—An unusual combination of furs is sealskin and leopard. Here they are used to make a straight, boxy, hip-length jacket in the conventional pattern; trimmed with leopard at the pockets, cuffs and collar.

54-413—This shawl-like cape of mink ties gracefully in the front and features the new stand-away neckline.

54-414—A bolero jacket with elbow-length sleeves has as its focal point of interest the vertical working of skins in the front and horizontal in the back.

54-415—A stole especially adaptable to mink is this one with closely-fitting inner panel around the neck and an extra skin that gives the new stand-away look.

54-416—Another stole, this one featuring an oval treatment of the skins at the ends which form pockets, is elbow-length and generously cut.

54-417—Persian lamb and mink are combined to fashion an interesting jacket with leg-o'-mutton-like sleeves; fairly tightly cuffed.

54-418—A cape jacket for sealskin or any one of the sheared furs has softly-rounded fronts and an interestingly cut collar. Note curved pockets and folds to add line across elbow.

54-419—Grey Persian is perfect for this short, smartly-styled jacket with cross bands trimming the bracelet-length sleeves.

54-420—A very short cape jacket of mink, especially for evening wear, has two waistline-length pockets and elbow-length sleeves.

54-421—A cuff of mink edges this new, dropped-shoulder stole generously cut and draped to hug the waistline.

54-422—Perfect for daytime wear, as well as evening, is a mink stole designed with sharply-pointed ends to be hugged close to the waistline.

54-423—One button holds this short mink cape away from the face but securely on the shoulders.

54-424—Cape of black Persian lamb is designed with a stand-up collar, slit pockets and generous loops for the arms.

54-425—An unusual cape jacket in grey Persian features a three-quarter belt that loops around to the back and a high collar with one-button closing.

54-426—Leopard is perfect for this adaptation of the familiar Eisenhower battle-jacket; full three-quarter-length, cuffed sleeves make it a perfect companion for spring suits.

54-427—Three quarter-length, bat-wing sleeves and neck-hugging collar mark this hip-length jacket of sealskin and mink as a model of distinction.

54-428—Simplicity is the keynote of this design. Softly rolled shawl collar and tightly-cuffed three quarter sleeves of mink trim an Alaska sealskin jacket.

DESCRIPTIONS (FRANÇAIS)

54-401—Une cape et une jaquette d'un seul coup! Ce modèle court, deux façons, peut se porter tel une cape et par une simple pression sous la manche elle devient une jaquette. Parfait pour le vison ou le petit gris teint.

54-402—Élégante jaquette droit longueur aux hanches pour les fourrures rasées ou le phoque d'Alaska, présentant une encolure haute, un nouveau col enveloppant.

54-403—Pour l'astracan de Perse cette jaquette légèrement ondulée. Poches en taillade incurvées, manches amples avec poignet légèrement serré, en faisant un modèle tout à fait '54'.

54-404—Tout à fait inusité ce modèle pour une cape en astracan de Perse avec poignets simulés faits de vison.

54-405—Un faux devant à encolure haute boutonnant de trois boutons, des poches appliquées profondes attirent l'attention sur cette jaquette exécutée en seal ou castor rasé.

54-406—Le vison est parfait pour la confection de cette cape-étole avec devants froncés souples retenus au moyen de bandes à la ligne de taille.

54-407—Une cape-jaquette présentant un col tenant droit arrondi, des poignets serrés et des devants retournés avec poches en taillade.

54-408—Une fois de plus le vison est la fourrure parfaite pour cette cape. Le col châle et les devants formant poches en font un modèle à remarquer.

54-409—Parfaite pour le soir cette courte cape-étole dont les pans sont terminés en pointes aiguës. A noter la ligne du cou qui plonge au dos.

54-410—Cette cape à la taille faite de vison présente un souple col châle roulé et un poignet à la manche au coude.

54-411—Modèle en phoque d'Alaska avec plastron en vison. Les deux fourrures se combinent ici pour former une courte et élégante cape.

54-412—Une combinaison tout à fait inusitée de fourrures, le seal et le léopard. Ici on en fait un modèle droit, longueur aux hanches d'un style conventionnel.

54-413—Cette cape genre châle faite de vison attache gracieusement devant et présente la nouvelle encolure évasée.

54-414—Un boléro-jaquette avec manche longueur aux coudes présente comme attraction la disposition des peaux, verticalement sur les devants, horizontalement au dos.

54-415—Une étole spécialement adaptée pour le vison présente un panneau intérieur autour du cou ajoutant une autre peau pour offrir cette ligne nouvelle d'encolure évasée.

54-416—Une autre étole, celle-ci présente les peaux terminées en ovale au bout formant les poches.

54-417—L'astracan de Perse et le vison sont combinés ici pour présenter une jaquette intéressante avec manche effet gigot.

54-418—Une cape-jaquette pour le phoque d'Alaska ou toute autre fourrure rasée avec devants légèrement arrondis et une coupe inusitée du col. A noter les poches incurvées et les plis pour ajouter de l'ampleur au coude.

54-419—L'astracan de Perse gris est recherché pour cette courte jaquette bien dessinée, avec bandes de travers ornant les manches longueur bracelet.

54-420—Une courte cape-jaquette en vison, spécialement pour le soir, elle présente deux poches à la taille et une manche au coude.

54-421—Un poignet de vison borde cette nouvelle étole aux épaules tombantes, de coupe généreuse et drapée elle encercle bien la taille.

54-422—Parfaite pour le jour ou le soir cette étole en vison dessinée de façon à présenter des pointes effilées et retenue très étroitement à la taille.

54-423—Un seul bouton retient cette courte cape en vison loin de la figure mais étroitement sur les épaules.

54-424—Cape en astracan de Perse noir avec col tenant droit, poches en taillade et des passants généreux pour les bras.

54-425—Cape inusitée en astracan de Perse gris présentant une ceinture trois-quarts attachant au dos et un col haut fermant d'un bouton.

54-426—Le léopard est parfait pour l'interprétation de la familière jaquette de bataille à la Eisenhower.

54-427—Des manches trois-quarts chauve-souris et un col encerclant bien le cou marquent cette jaquette longueur aux hanches en phoque d'Alaska ornée de vison.

54-428—La simplicité est la note dominante de ce modèle. Un col châle souplesment roulé et les poignets sur une manche trois-quarts, ornent de vison cette jaquette en phoque d'Alaska.

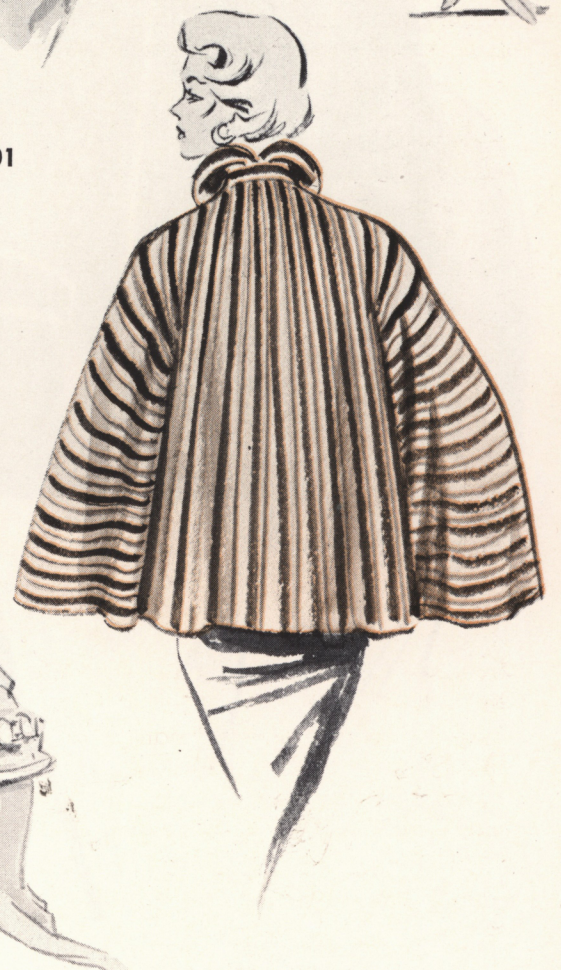
*NOW it's a CAPE
SNAP
THEN it's a JACKET*



President honors war dead at War Memorial, Ottawa.
(Photo, Canadian Army)



54-401

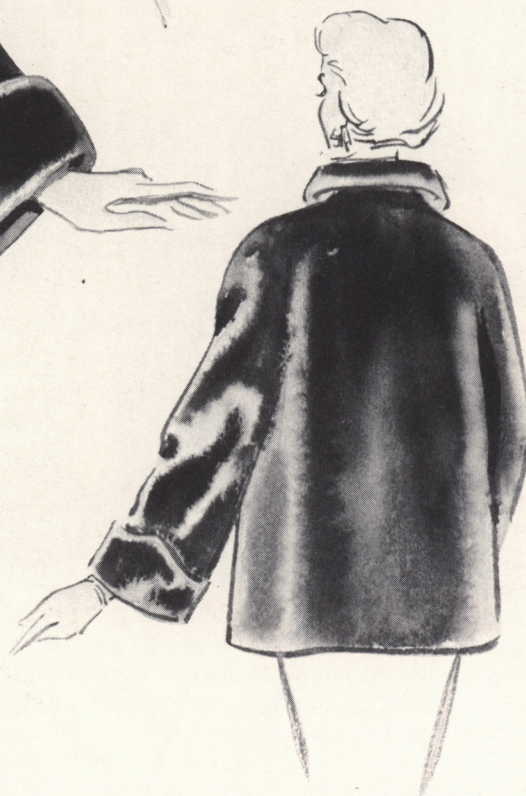
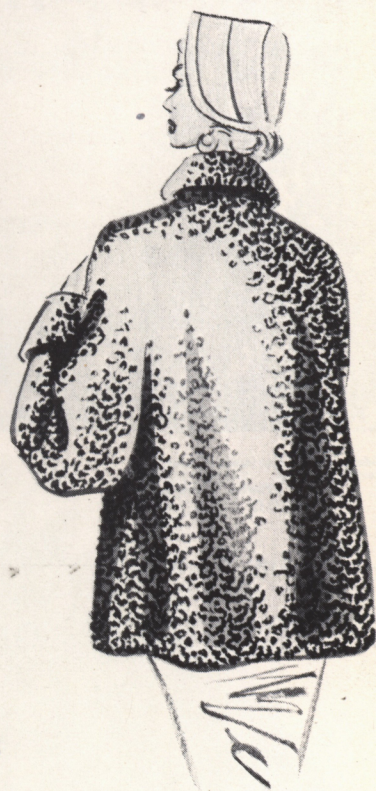




54-402



54-403



Champlain Monument, Orillia, Ontario.



54-404

54-405



Chateau Frontenac, Quebec City.
(Photo, National Film Board)



54-406



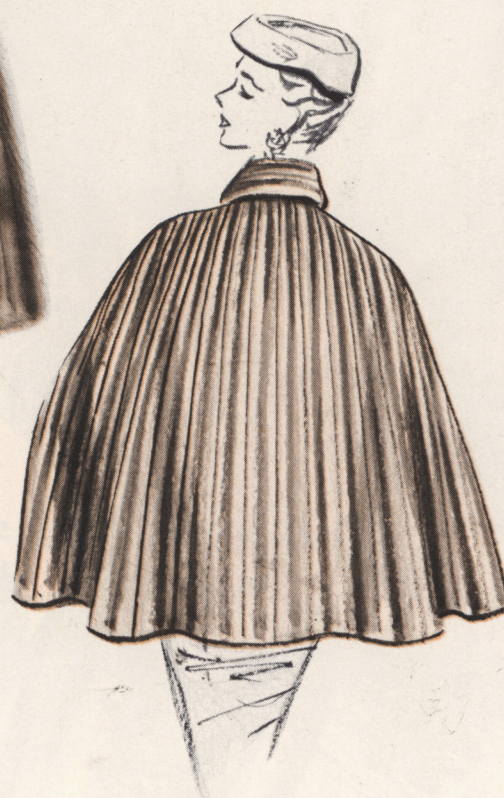
54-407



House of Commons, Ottawa.
(Photo, National Film Board)



54-408



Peace Tower, Parliament Buildings,
Ottawa. (Photo, National Film Board)



54-409



54-410





54-413



54-414



Canada

SCALE OF MILES
100 0 100 200 300 400

APRIL, 1954



54-415



54-416



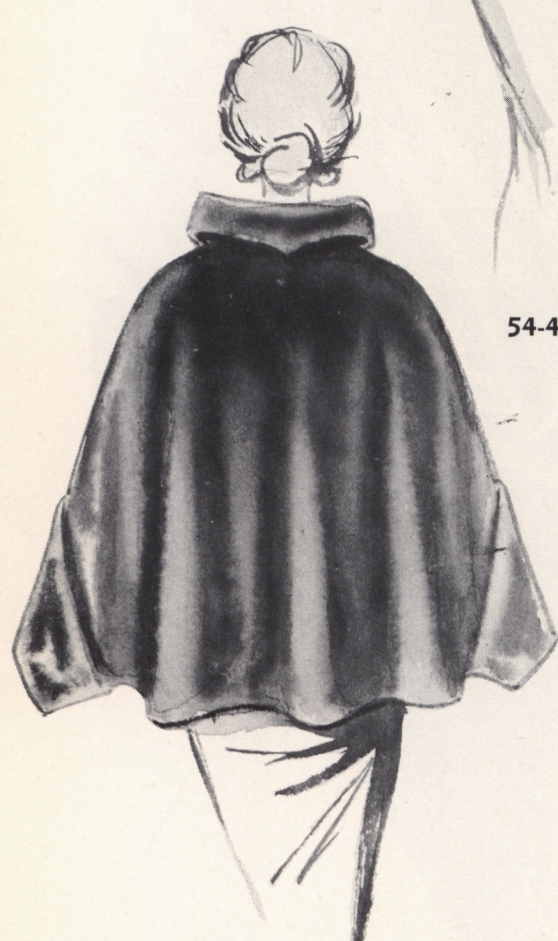


Parliament Buildings, Ottawa.
(Photo, Malak Studios)

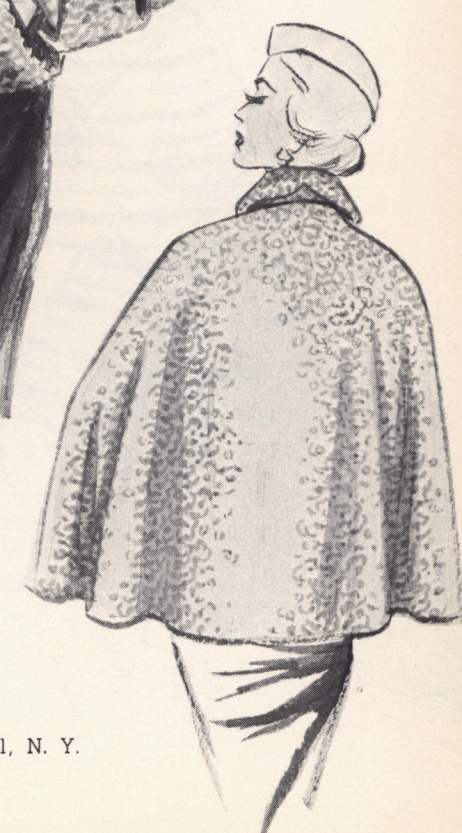




54-418



54-419



Confederation Chamber, Charlottetown.
(Photo, National Film Board)

APRIL, 1954

Mount Eisenhower, Banff National Park.
(Photo, National Film Board)



54-420



54-421



AMERICAN FURRIER and SOL VOGEL



Royal Canadian Mounted Police form the "Dome". (Photo, Capital Press, Ottawa)



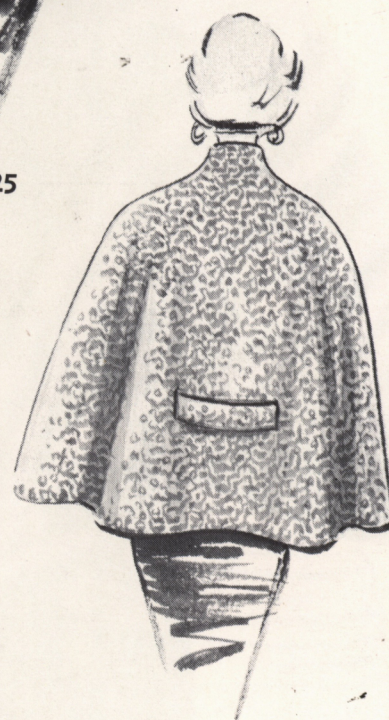
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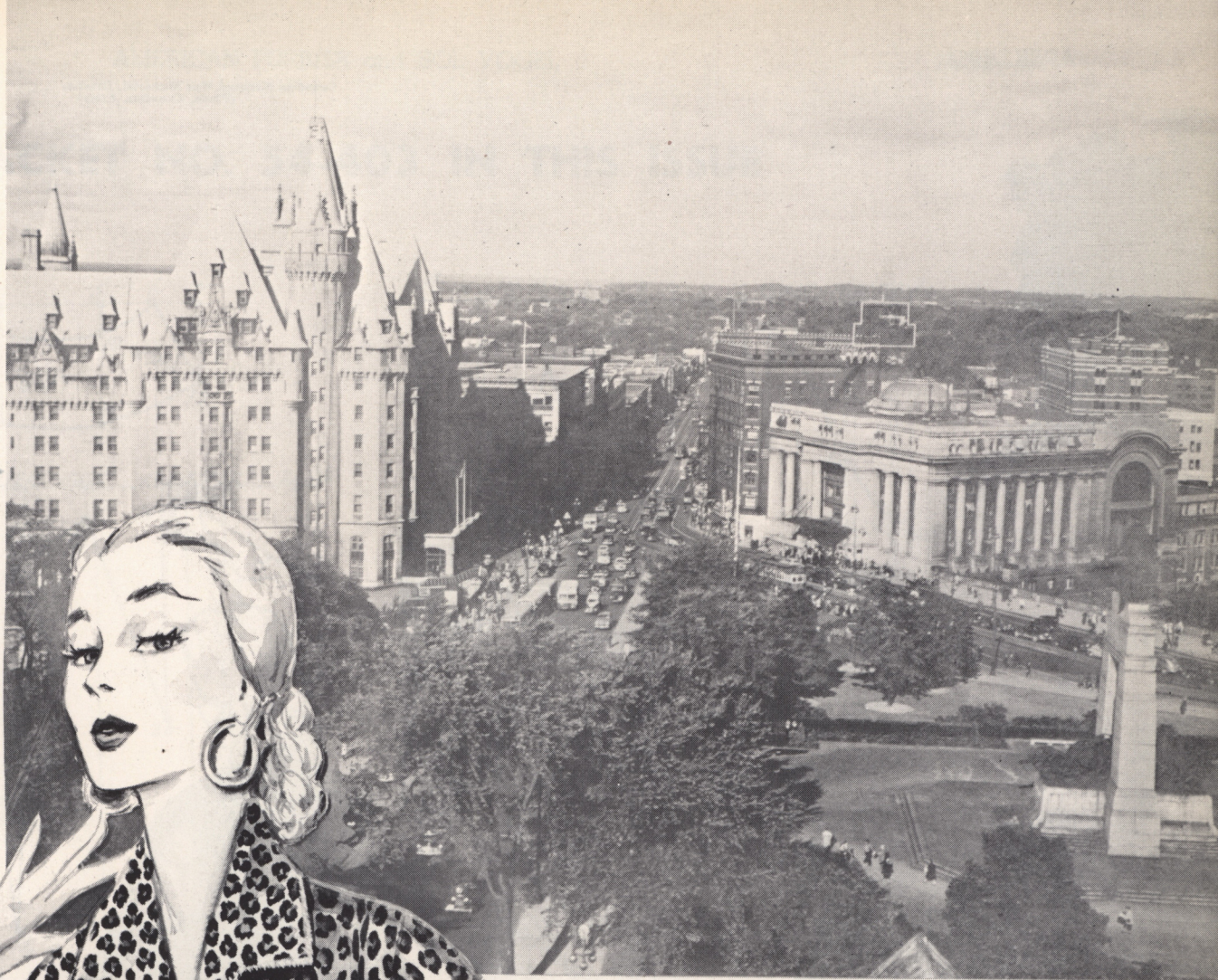


54-425



54-424





Rideau Street, Ottawa. Left, Chateau
Laurier; right, Union Station.
(Photo, National Film Board)



54-426

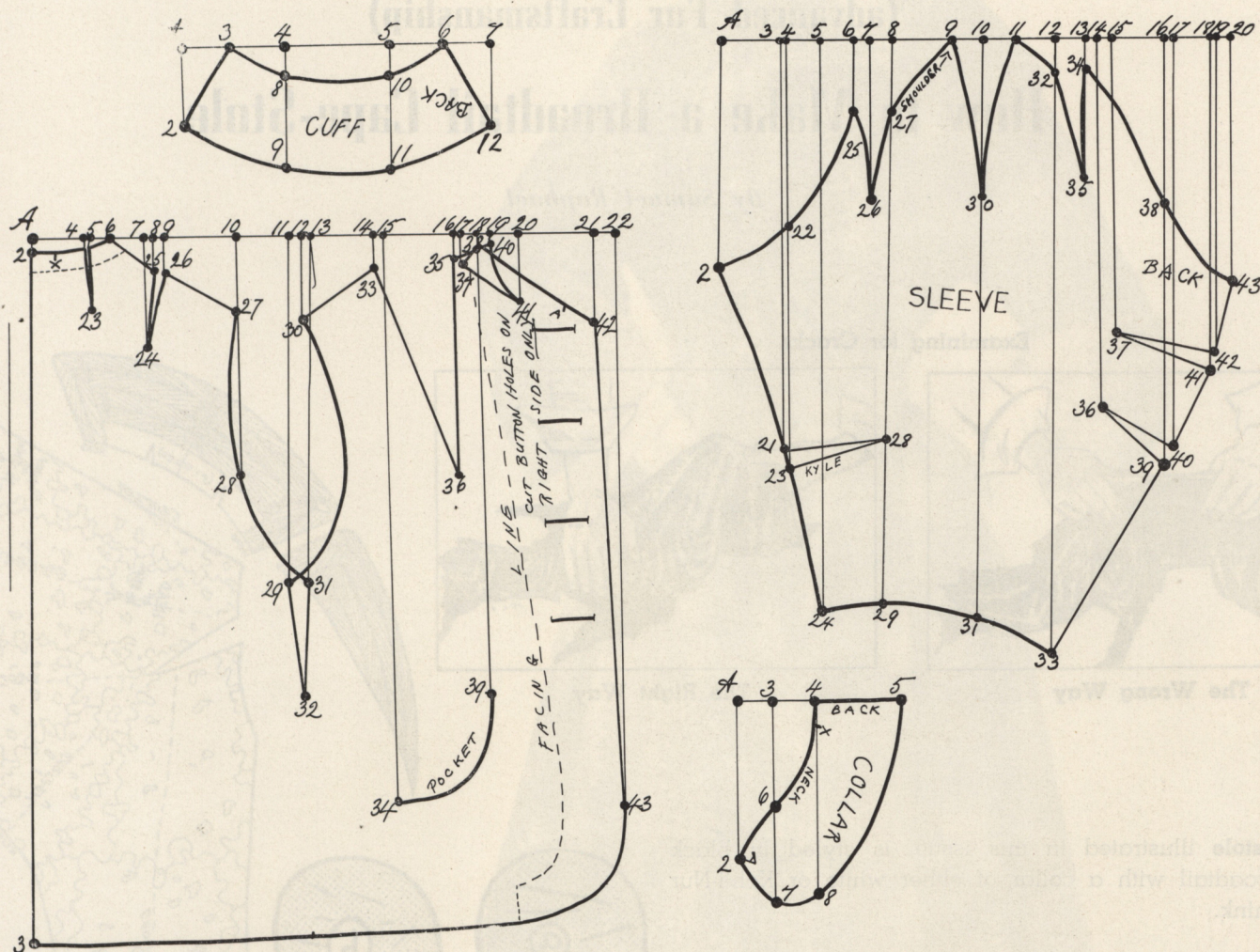


54-427



54-428

DIAGRAM OF JACKET NO. 54-403 IN THIS ISSUE



A is the starting point; square both ways.

- 2 from A is $\frac{3}{4}$ inch.
- 3 from A is $28\frac{5}{8}$ inches.
- 4 from A is $2\frac{1}{8}$ inches.
- 5 from A is $2\frac{1}{4}$ inches.
- 6 from A is $3\frac{1}{8}$ inches.
- 7 from A is $4\frac{1}{2}$ inches.
- 8 from A is 5 inches.
- 9 from A is $5\frac{3}{8}$ inches.
- 10 from A is $8\frac{1}{4}$ inches.
- 11 from A is $10\frac{3}{4}$ inches.
- 12 from A is $11\frac{1}{8}$ inches.
- 13 from A is $11\frac{3}{8}$ inches.
- 14 from A is 14 inches.
- 15 from A is $14\frac{3}{4}$ inches.
- 16 from A is $17\frac{1}{4}$ inches.
- 17 from A is $17\frac{1}{2}$ inches.
- 18 from A is $18\frac{1}{8}$ inches.
- 19 from A is $18\frac{3}{4}$ inches.
- 20 from A is $19\frac{1}{8}$ inches.
- 21 from A is $23\frac{1}{8}$ inches.
- 22 from A is $24\frac{1}{2}$ inches.
- 23 from 5 is $3\frac{3}{8}$ inches.
- 24 from 7 is $4\frac{1}{4}$ inches.
- 25 from 8 is $1\frac{1}{2}$ inch.
- 26 from 9 is $1\frac{3}{8}$ inch.
- 27 from 10 is 3 inches.
- 28 from 10 is 10 inches.
- 29 from 11 is $14\frac{1}{8}$ inches.
- 30 from 12 is $3\frac{1}{4}$ inches.
- 31 from 13 is $14\frac{1}{4}$ inches.
- 32 from 13 is 19 inches.
- 33 from 14 is $1\frac{1}{4}$ inch.
- 34 from 15 is 23 inches.
- 35 from 16 is $\frac{3}{4}$ inch.
- 36 from 16 is 10 inches.
- 37 from 17 is $\frac{5}{8}$ inch.
- 38 from 18 is $\frac{3}{8}$ inch.
- 39 from 18 is $18\frac{5}{8}$ inches.
- 40 from 19 is $\frac{3}{8}$ inch.
- 41 from 20 is $2\frac{3}{4}$ inches.

- 42 from 21 is $3\frac{1}{4}$ inches.
- 43 from 22 is $23\frac{1}{4}$ inches.

Make four buttonholes 4 inches apart, 1 inch from front edge, each 2 inches wide on **right front only**. Finish as shown in heavy outline of diagram.

SLEEVE

A is the starting point; square both ways.

- 2 from A is $9\frac{5}{8}$ inches.
- 3 from A is $3\frac{1}{8}$ inches.
- 4 from A is $3\frac{3}{8}$ inches.
- 5 from A is 5 inches.
- 6 from A is $5\frac{1}{2}$ inches.
- 7 from A is $6\frac{3}{8}$ inches.
- 8 from A is $7\frac{1}{8}$ inches.
- 9 from A is $9\frac{1}{2}$ inches.
- 10 from A is 11 inches.
- 11 from A is $12\frac{1}{8}$ inches.
- 12 from A is $13\frac{3}{4}$ inches.
- 13 from A is $14\frac{7}{8}$ inches.
- 14 from A is $15\frac{3}{8}$ inches.
- 15 from A is $16\frac{1}{2}$ inches.
- 16 from A is $18\frac{1}{2}$ inches.
- 17 from A is $18\frac{7}{8}$ inches.
- 18 from A is $20\frac{1}{8}$ inches.
- 19 from A is $20\frac{3}{8}$ inches.
- 20 from A is 21 inches.
- 21 from 3 is $16\frac{3}{4}$ inches.
- 22 from 4 is 7 inches.
- 23 from 4 is $17\frac{3}{8}$ inches.
- 24 from 5 is $23\frac{1}{4}$ inches.
- 25 from 6 is $2\frac{3}{4}$ inches.
- 26 from 7 is 7 inches.
- 27 from 8 is $2\frac{7}{8}$ inches.
- 28 from 8 is $16\frac{1}{4}$ inches.
- 29 from 8 is 23 inches.
- 30 from 10 is $6\frac{1}{2}$ inches.
- 31 from 10 is $23\frac{1}{2}$ inches.
- 32 from 12 is $1\frac{1}{4}$ inches.
- 33 from 12 is 25 inches.

- 34 from 13 is $1\frac{1}{8}$ inch.
- 35 from 13 is $5\frac{3}{4}$ inches.
- 36 from 14 is $14\frac{3}{4}$ inches.
- 37 from 15 is $11\frac{3}{4}$ inches.
- 38 from 16 is 7 inches.
- 39 from 16 is $17\frac{1}{8}$ inches.
- 40 from 17 is $16\frac{1}{2}$ inches.
- 41 from 18 is $13\frac{1}{4}$ inches.
- 42 from 19 is $12\frac{5}{8}$ inches.
- 43 from 20 is $9\frac{3}{4}$ inches.

Finish diagram as shown in heavy outline.

COLLAR

A is the starting point, square both ways.

- 2 from A is $6\frac{1}{2}$ inches.
- 3 from A is $1\frac{1}{2}$ inches.
- 4 from A is $3\frac{3}{8}$ inches.
- 5 from A is $6\frac{7}{8}$ inches.
- 6 from 3 is $4\frac{1}{4}$ inches.
- 7 from 3 is $8\frac{1}{8}$ inches.
- 8 from 4 is $7\frac{3}{4}$ inches.

Finish diagram as shown in heavy outline.

CUFF

A is the starting point; square both ways.

- 2 from A is $3\frac{1}{8}$ inches.
- 3 from A is 2 inches.
- 4 from A is $4\frac{1}{4}$ inches.
- 5 from A is $8\frac{5}{8}$ inches.
- 6 from A is $10\frac{3}{4}$ inches.
- 7 from A is $12\frac{1}{2}$ inches.
- 8 from 4 is $1\frac{1}{8}$ inch.
- 9 from 4 is $4\frac{7}{8}$ inches.
- 10 from 5 is $1\frac{1}{8}$ inches.
- 11 from 5 is 5 inches.
- 12 from 7 is $3\frac{3}{8}$ inches.

Finish diagram as shown in heavy outline.

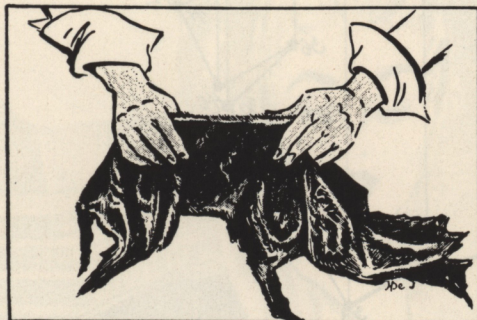
THE FUR CUTTING TABLE

(advanced Fur Craftsmanship)

How to Make a Broadtail Cape-Stole

By Samuel Raphael

Examining for Cracks



The Wrong Way



The Right Way

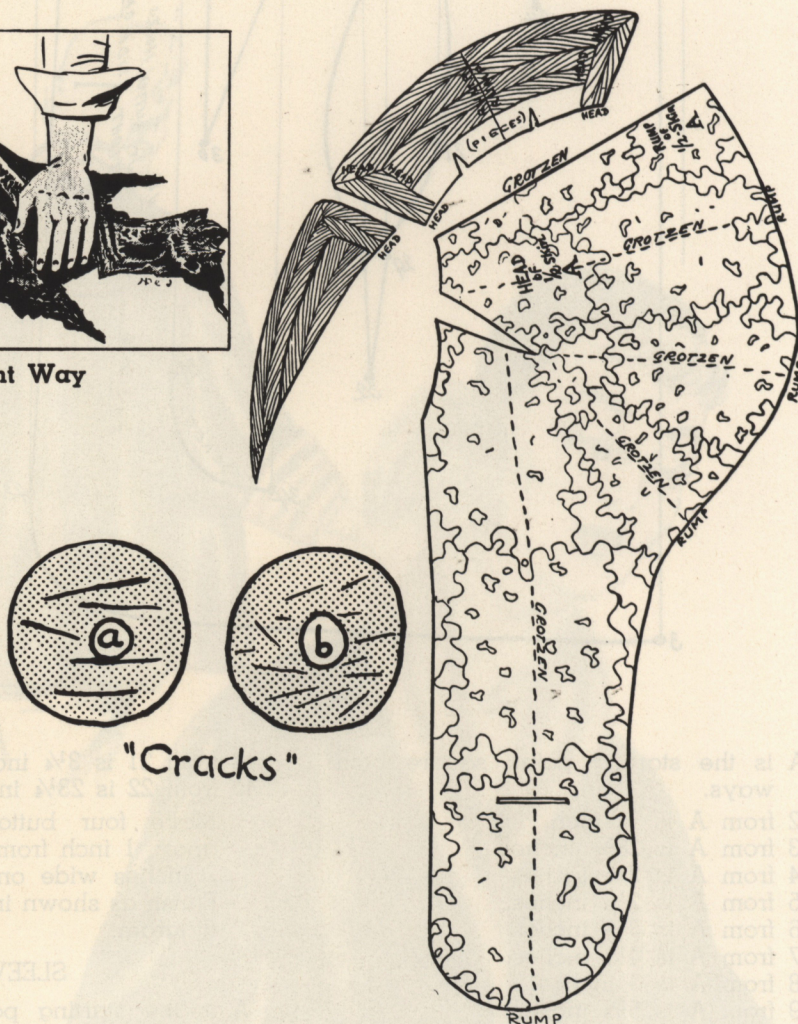
The cape-stole illustrated in this issue, is styled in black Russian broadtail with a collar of either white or Koh-i-Nur mutation mink.

The measurements appear with the draft. According to these, this garment requires from 15 to 17 skins, depending upon size available. Since every part of the cape-stole is equally prominent, it is necessary to select skins of uniform character and quality throughout. Match skins in an upright position on a model form, corresponding to their final disposition in the garment. In doing this, rather than matching on table, you get the exact light effect in which the skins will appear when garment is done.

Look always for fresh merchandise; thus you avoid the ever-present danger of cracking. In examining for cracks, be sure to handle skins carefully, nay, gingerly! The right method is to run each part rounded over the forefinger; never bend skins sharply in examining for cracks, or you will make new ones! See illustration: "Examining for Cracks." Where you find cracks running closely together and criss-cross, as at "b," it has been found best not simply to baste the area affected, but surround the section by stapled-down strips of light cardboard, at the same time pushing inward while stapling them down. In doing this all around, the cracked area becomes condensed, forming a bulge. Then soak this bulge heavily and pat it down till it becomes even. Next staple out the entire section through a piece of cardboard, thereby working it in. When dry, shrinkage will have completed the job!

Mark grotzens through; use back of fur knife on hair side, jerking skin toward yourself, thus making dotted marks on leather which you redraw by a chalk line.

The method of joining the skins is so clearly shown in diagram that it requires no detailed description. All connections should be cut to create "flowered" joining, following skin markings. Flat or poorly-flowered sections may be improved by flower-ing. When inserting flowered connections into parts of the skin, be careful that these resemble closely the formation of adjoining skin character.



Never finish flowers or connections with sharp angles or edges, or even squarely, but use irregularly-curved outlines. This is especially important.

You will note from the diagram, by the way, how I use the upper and lower halves of a split skin in positions marked "A" This is a form of reset which works well.

The mink collar is made from large, medium and small skins, the largest on the outer edge and the smallest on the inner side. These skins should be reset by the diagonal method. The bottom skin with kyles can be formed from odd pieces.

The garment should be finished very fine and light and all details regarding the making of a fine garment should be observed.

Editor's Note: This is another in Mr. Raphael's series of style garment techniques prepared in conjunction with our current pattern diagram. For fullest details on the cutting and working of broadtail, mink, as well as all other furs, you are again referred to his textbook "Advanced Fur Craftsmanship" which these articles merely intend to supplement.



Fitted coat of natural grey Russian
Broadtail.

Photo, courtesy Associated Fur
Manufacturers, Inc.



Bisque-dyed, Sheared Raccoon.
Photo, courtesy Associated Fur
Manufacturers, Inc.

**FOX BREEDERS GROUP REPRESENTATIVE TO TOUR
EUROPE TO PROMOTE NEW COLOR PHASE
AMERICAN FOX**



PAUL REINHARDT TO LEAVE FOR EUROPE FEBRUARY 4

A group of fur farmers who merchandise their fox pelts under the name of "Norama Fox" are sending their secretary, Paul Reinhardt (Burlington, Wisconsin) on a tour of European countries beginning February 4.

After several years of research work, Reinhardt's group (the American Fox Breeders Association) has developed a new pearl type of fox that apparel designers have been looking for. Mr. Reinhardt will undertake to "sell" the use of North American fox to Europe and "then", he says, "the European fashionists will sell the idea back to the North American manufacturers and retailers."

The Fox Breeders group says this type of fox is scarce and back up the statement with these facts:

United States and Canada are the only two countries in the world producing this color phase of fox.

Production of ranch fox approximates but 5,000 pelts for each of the two countries. The new pearl shade is but a percentage of the total North American figure of 10,000 pelts.

Reinhardt calls fox the "limited edition" fur as there are only 10,000 available (of ranch fox) for consumer use. The fox rancher's drum beater, taking his cue from the phrase "we'll make the fur fly", will fly to Europe.

**MASTER FURRIERS' GUILD OF NEW JERSEY
HOLDS ANNUAL BANQUET**

The guests of honor, the proximity of the quarterly meeting of the National Board of Directors, or just the promise of a good time—whatever the reason, or reasons, there was an overwhelming attendance at the annual banquet of the Master Furrier's Guild of New Jersey, held recently at Clinton Manor in Newark, N. J.

The guests of honor included Mr. Meyer Palanker, of Buffalo, New York, National Guild President, and Abe Benioff, of Allentown, Pa., National Guild Board Chairman. It is a pleasure to note that the ladies, Mrs. Palanker and Mrs. Benioff, were not too alarmed by the threat of 'intimate entertainment' that was promised by Mr. Al Steinberg, president of the New Jersey Guild; the ladies attended also.

Mr. Irving Segall, banquet chairman, said "Probably the reason we had so many out-of-town furriers at the banquet was that the National Board of Directors held its quarterly meeting in New York City the following day." He added, "I like to think, of course, that the good dinner helped our guests to swing a mean czardas that evening—and maybe the following day, too!"

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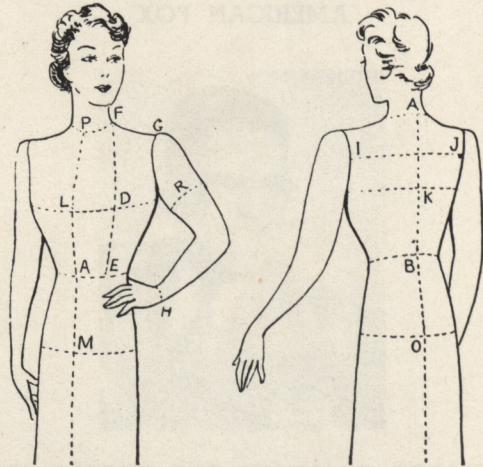
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HOW TO TAKE MEASUREMENTS



For All Coats take the following measurements:

- 1.—Around fullest part of bust.....L to D
- 2.—Around fullest part of hip.....M
- 3.—Across the backI to J
- 4.—Shoulder and sleeve length.....F to G to H
- 5.—Back neck to bust point.....A to F to D
6. Length of Coat desired.

For Princess Coats add the following measurements:

- 7.—Around the waistA to E to B
- 8.—Back neck to back waist.....A to B
- 9.—Back neck to bust to front waist.....A to F to D to E

REVISED STANDARD MEASUREMENT CHART

Do not confuse bust measure with size. A 37-inch bust is the measurement of a "16 size" pattern. A "36 size" is equivalent to a "39-inch bust measure". To secure the correct size pattern, consult this table of proportions.

MISSES and WOMEN'S SIZES

Size	Bust	Waist	Hips	Across Back	Back Neck-to Waist	Shoul-der	Outside Sleeve	Under Sleeve
12	34	26	37	13½	16	5	22	17
14	35½	27½	38½	14	16½	5½	22½	17½
16	37	29	40	14½	17	5½	23½	18
18	38½	30½	41½	15	17	5¾	23½	18
20	40	32	43	15½	17¼	5¾	23½	18
36	39	31½	42	15½	17¼	5¾	23½	18½
38	41	33½	44	15¾	17¼	5¾	23½	18½
40	43	35½	46	16¼	17¼	5½	23½	18½
42	45	37½	48	16¾	17¼	5½	23½	18½
44	47	39½	50	17¼	17½	5¾	23½	18½

JUNIOR SIZES

9	32	24½	35½	13	15	4¾	21	16
11	33	25½	36½	13¼	15	4¾	21½	16½
13	34½	26½	37½	13½	15½	4¾	22	17
15	36	28	39	14¼	15¾	5	22	17
17	37½	29½	40½	14¾	15¾	5	22½	17½

HALF SIZES for SHORT STOUT WOMEN

35½	40	34	44	15	15½	5	23½	17½
37½	42	36	46	15½	15¾	5½	23½	17½
39½	44	38	48	16	15¾	5½	23½	17½
41½	46	40	50	16½	16	5¾	23½	17½
43½	48	42	52	17	16	5½	23½	17½

HALF SIZES for SHORT MISSES

12½	35	26½	39	13½	15½	5	22	17
14½	36½	28	40½	14	15¾	5	22½	17½
16½	38	29½	42	14½	15¾	5	23	17½
18½	39½	31	43½	15	15¾	5¼	23	17½
20½	41	32½	45	15½	16	5¼	23	17½
22½	42½	34	46½	16	16	5½	23½	17½

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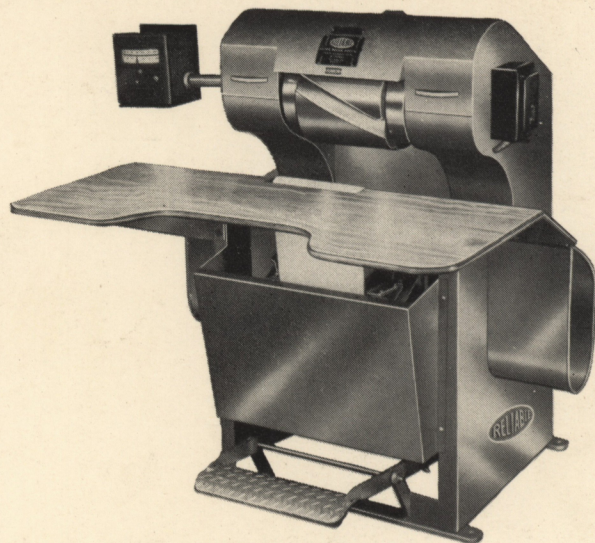
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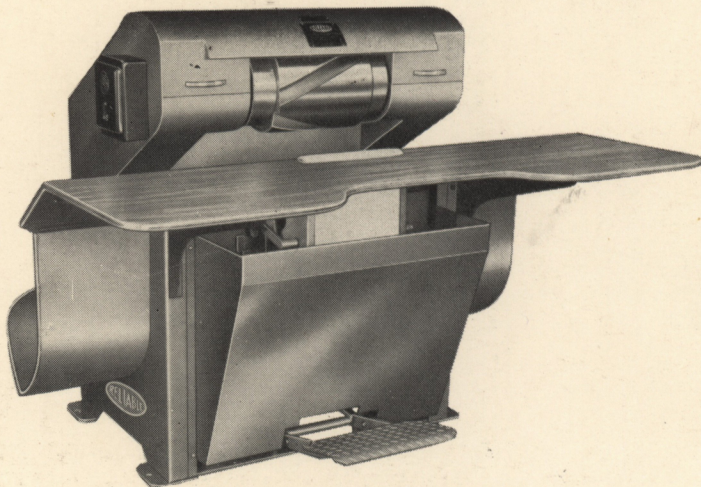
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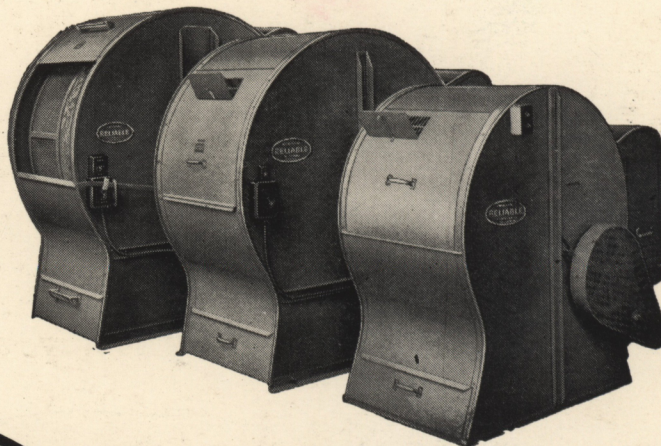


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